DOCUMENT RESUME

ED 407 297 SO 026 895

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TITLE Beliefs of Pre-Service and In-Service Early Years/Elementary Classroom Teachers regarding Useful Music Course Topics.
PUB DATE 94
NOTE 51p.
PUB TYPE Reports - Research (143)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Content Analysis; Early Childhood Education; Elementary Education; Foreign Countries; Higher Education; Inservice Teacher Education; *Music; *Music Education; *Music Teachers; Preservice Teacher Education; Teacher Education Programs; Textbooks
IDENTIFIERS Preservice Teachers

ABSTRACT

This paper reports on a study to explore the perspectives of authorities, pre-service and in-service teachers regarding appropriate music course content for non-specialists. Data were obtained from conducting a content analysis of 20 textbooks and course outlines, surveying 250 education students labeled "early years" or "elementary," and interviewing 413 classroom teachers labeled "primary" or "intermediate." Perhaps the most notable outcome of the study was that many of the music topics identified as useful by pre-service and in-service teachers would not likely be addressed in significant ways by music teacher educators. Data suggest that music courses for the classroom teacher should target the correlation of music with other knowledge domains. Contains 11 references and 8 figures. (EH)

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Beliefs of Pre-Service and In-Service Early Years/Elementary Classroom Teachers Regarding Useful Music Course Topics

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Running Head: **USEFUL MUSIC TOPICS**

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Abstract

This investigation sought to explore the perspectives of authorities, pre-service, and in-service teachers regarding appropriate music course content for non-specialists. Data was obtained from conducting a content analysis of textbooks and course outlines (N=20), surveying 250 education students labelled "early years" (N=65) or "elementary" (N=185), and interviewing 413 classroom teachers labelled "primary" (N=226) or "intermediate" (N=187). Perhaps the most notable outcome of the study was that many of the music topics identified as useful by pre-service and in-service teachers would not likely be addressed in significant ways by music teacher educators. The data suggests that music courses for the classroom teacher should target the correlation of music with other knowledge domains.

Beliefs of Pre-Service and In-Service Early Years/Elementary Classroom Teachers Regarding Useful Music Course Topics[1]

The role and responsibilities of the classroom teacher in the music education of Canadian and American children can be described as somewhat variable. The logistical constraints that operate on specific school contexts such as the prevailing economic climate or geographical factors result in a range of situations. At one end of the spectrum are classroom teachers who are totally responsible for the music instruction of their students with little support from music specialists or consultants. At the opposite end are situations in which music specialists deliver entire school music programs with very limited involvement by classroom teachers. Whether crucial, peripheral, or complementary, classroom teachers do play roles that contribute to the overall goals of school music programs and there is a growing body of literature that targets the musical training of nonspecialists.

Historically, a generalist approach to teacher education has been employed in the preparation of teachers of pre-kindergarten to sixth grade (Green & Vogan, 1991). Programs targeting the training of teachers of pre-kindergarten to fourth grade are often defined as "early years." "Elementary" programs aim to be slightly broader by preparing teachers of kindergarten to sixth grade. In a concurrent way, these programs allow students to acquire generic pedegogical skills and understandings as well as some competencies in a wide array of knowledge domains. Although most Canadian and American teacher education institutions require at least one music course in curriculum

and instruction (For example, see Brandon University, 1990; Brown, 1988; McGill University, 1989; Sarvis, 1969; University of Manitoba, 1993; University of Moncton, 1990; University of Regina, 1993), a review of the literature reveals a host of varying perspectives regarding appropriate content for these courses.

A review of sample of music course outlines (Society for Music Teacher Education, Executive Committee, 1992) and textbooks (Anderson & Lawrence, 1985; Beer & Hoffman, 1982; Bergethon & Boardman, 1979; Hackett & Lindeman, 1988: Harrison, 1983; Herrold, 1984; Hoffer & Hoffer, 1987; Irwin & Nelson, 1986; O'Brien, 1983; Swanson, 1981; Winslow & Dallin, 1988) resulted in a lengthly listing of distinct topics. Planning for instruction, music fundamentals, and playing the recorder are examples of content areas that receive varying degrees of emphases by authorities within the field of music education. A further lack of agreement regarding methodology and curricula has been suggested on national (Brown, 1988; March , 1988), regional (Atsalis, 1987), and unit levels (Gamble, 1988).

Some researchers have explored in-service classroom teachers' reflections on the usefulness of their undergraduate music courses. Sefzik (1984) found that Texas teachers gave an overall rating of "moderate" to their training in music. Similarly, Goodman (1985) reported that classroom teachers in Ohio viewed their music-teaching competencies and pre-service courses as "somewhat effective." Saunders and Baker (1991) identified nine music skills and understandings that in-service teachers studied and used in their Washington, DC classrooms. This research team went on to clarify that the topics most frequently studied in their undergraduate music courses were not always

those that teachers reported to be most beneficial in practice. For instance, the majority of teachers indicated using music as a supplement to other curricular areas (83%) and yet this topic was included in the music courses of only 34% of the teachers surveyed.

The descriptive studies of Stroud (1981), Bryson (1983), Kinder (1987), and Saunders and Baker (1991) offer relevant information about the musical practices of the classroom teacher. According to Stroud, singing, music listening, and correlating music with other areas of the curriculum were the music activities most frequently engaged in by the Virginia classroom teachers participating in the study. Bryson's Mississippi survey results showed that the majority of classroom teachers employed singing acapella or with recordings, recordings for listening, audio-visual materials, movement, and correlating music with other disciplines. In addition, Bryson reported that, when these teachers ranked their workshop preferences for professional development purposes, correlating music with other areas of the curriculum was their top ranked choice. More than half of the classroom teachers graduating from one American university surveyed by Kinder indicated using the following activities: singing; listening to recordings; correlating music with other subjects; playing non-pitched percussion instruments; planning music programs; movement and music; and teaching music concepts. The abilities to use songs to teach concepts, organize music activities around special days, and provide instrumental accompaniments were further rated as "important" by 90% of Kinder's respondents. The work of Saunders and Baker tended to confirm the results of earlier studies. Supplementing other disciplines with music, providing creative experiences, selecting appropriate songs, developing listening lessons, leading and teaching songs,

studying the characteristics of children's voices, and playing the piano emerged as having the most utilitarian value for the classroom generalist.

Important implications for the content of curriculum and instruction courses in music are sometimes offered by researchers exploring the factors affecting the music practices of classroom teachers. Kritzmire (1991) interviewed 17 elementary classroom teachers in Minnesota who said they would like to know more about music materials for the classroom and how to collaborate more effectively with music specialists. Barry (1992) undertook an investigation to assess the attitudes of pre-service elementary teachers at four universities in the south-eastern states towards music and teaching and used the results to develop a sequence for music courses for the classroom teacher. The five main instructional modules suggested by the data included: music-making in an informal, fun way; using a recording to teach a song; leading familiar songs; teaching a song without a recording; and teaching basic music concepts. And finally, Kvet and Watkins (1993) uncovered three factors related to pre-service elementary teachers' perception of success in teaching music that could be promoted in music methods courses. These factors were: understanding differences in childre;, having positive attitudes toward children and teaching music; and acquiring musical and organizational skills.

In their summary of the research literature in music teacher education, Verrastro & Leglar (1992) point out that the several research studies targeting music education for the classroom teacher have produced inconclusive results and, therefore; a weak foundation for articulating the objectives and content of courses. These scholars, along with researchers like Goodman (1985), Saunders and Baker (1991), and Barry (1992), suggest

that the pursuit of more definitive conclusions in this area requires the building of a cohesive group of studies. It seems logical for researchers to provide continued efforts into investigations that might help teacher educators construct music courses that are of optimum use and value to the early years/elementary generalist teacher.

Purpose

This study was intended to augment and build upon the efforts of Saunders and Baker (1991) who pointed to the need for surveying the beliefs of teachers regarding useful music course content in other geographical locations. The notion was shared that there might be some discrepancies between the content of music courses currently taught in pre-service teacher education programs and the content that classroom teachers would identify as practically significant. Somewhat akin to Saunders and Baker's project, this study was grounded in a desire to reconstruct a pre-service course, 63.402 Curriculum and Instruction in Early Years/Elementary Music Education, based on utilitarian value as expressed by local classroom teachers and certification students in the Early Years/Elementary Bachelor of Education Program. The Faculty of Education of the University of Manitoba in Winnipeg, Manitoba requires that this 1.5 credit music course be taken by all early years and elementary B.Ed. students in their final year. Since the course consists of only eighteen instructional hours, there was a critical need to identify the most relevant music course content.

This study is based on the assumption that music teacher educators should not be imposing their own course content agendas on pre-service classroom teachers. In contrast, music instructors should be providing situations in which students can help to

shape their course experiences by offering their perceptions about useful music topics and gathering the perceptions of their local in-service teaching counterparts. The researcher believes that an interest in music teaching and a willingness to learn will be encouraged when students have had input into the course content and if that content is perceived by students as meeting significant musical needs when teaching in the field.

The purposes of this study were to: a) identify appropriate music course content for early years/elementary classroom teachers as evidenced in textbooks and course outlines produced by authorities in the field of music education; b) develop self-report instruments, based on the perspectives of authorities, to measure beliefs of pre-service and in-service early years/elementary classroom teachers regarding useful music course topics; c) identify those music topics that pre-service and in-service early years/elementary teachers believe are of most use in the classroom; and d) compare the beliefs of early years pre-service and elementary pre-service teachers and pre-service and in-service teachers.

Method

The data needed to satisfy the first two research objectives came from documents produced by authorities in the field of music education. Documentary information was gleaned from cluster and judgment samplings consisting of 11 textbooks and nine course outlines prepared for music courses for classroom teachers. These sampling techniques are purposive rather than random and are used extensively by qualitative researchers conducting content analyses (Bogdan & Biklen, 1982; Jacob, 1987; Miles & Huberman, 1984). All related textbooks uncovered as a result of manual and computer library searches which were published in 1979 or after were included for review. All course

outlines sampled, with the exception of the current course outline for 63.402 Curriculum and Instruction in Early Years/Elementary Music Education, were those selected and compiled by the Executive Committee of the Society for Music Teacher Education (SMTE) which was charged by the Music Educators National Conference to carry out a project to assist in the development and improvment of college/university music methods courses. The project essentially consisted of the SMTE's delivery of a call to music teacher educators from the United States and Canada to submit their outlines for courses dealing with all areas of music education curricula. These syllabi were then reviewed by SMTE in accordance with a predetermined set of criteria, and exemplary outlines were selected and included for publication in Syllabi for Music Methods Courses (SMTE, Executive Committee, 1992).

The producers of the documentary data were viewed as senior leaders and experts in the subject field under study, not unlike the key informants of a field researcher. The information contained in their writings was considered to be a rich, reliable, and valid data source (Glaser & Strauss, 1967; Taylor & Bogdan, 1984). Listings of the textbooks and course outlines analyzed, as well as the criteria used by SMTE for evaluation of syllabi appear in Figures 1, 2, and 3.

Insert Figures 1, 2, and 3

A content analysis of the documents was conducted to determine the music topics of foci by authorities in the field of music education. Initially, the researcher reviewed the

data for the topics covered and generated qualitative descriptors to represent these. This topical framework was refined and augmented as the data analysis proceeded. Counts and percentages were calculated to determine the frequencies and proportions of the music topics represented in the documents sampled. The strategies for analyzing documents suggested by Goetz and LeCompte (1981), Glaser and Strauss (1967), Swanwick (1981), and Phelps (1980) were employed in an eclectic manner.

The "Course Content Survey," based on the content analysis, was developed for use with pre-service early years and elementary teachers. A response sheet was compiled listing the thirty music topics that emerged from the authority document analysis. Three free response items were also provided so that respondents could add "other" topics not represented on the survey.

Subjects were 250 final-year education students labelled "early years" (N=65) and "elementary" (N=185) enrolled in 63.402 Curriculum and Instruction in Early Years/Elementary Music Education at the Faculty of Education of the University of Manitoba during the 1992-1993 academic year. Students came to the course with a wide range of pre-university experiences with music. During the first class meeting all students were given information about the research project and a letter of invitation to participate. Using a 4-point Likert-type scale (4 representing most useful; 1 representing least useful), students rated the extent to which they believed that each music topic would be of use to them in the classroom. Students completed the "Course Content Survey" using computer answer sheets which were coded by class section and treated as raw data for computer analysis.

A structured opinion interview procedure was used to collect data from in-service classroom teachers. This procedure follows a fairly rigid pattern with respect to the wording and sequencing of questions, answers expected, and the recording of answers (Phelps, 1980). In addition, it offers the possibilities for comparisons to be made and reliability across interviewers (Maccoby & Maccoby, 1954). Key methodological references were used to help establish validity and reliability: a) all interviews were script-recorded, categorized, and coded in a comprehensive manner (Bogdan & Biklen, 1982); b) data were well organized, accessible, and retrievable for review by other investigators (Schatzman & Strauss, 1973; Spradley, 1979; Yin, 1989); c) a large number of interviews were conducted as the evidence base (Becker, 1958; McCall & Simmons, 1969). Generalizability in this study is based on the replication of research findings in similar populations (Schulman, 1981).

The "Tapping Into Teachers: Interview Recording Package" was designed to include questions that focused on self-assessed degree of musicality, level of music teaching involvement, time spent providing children with music experiences, use of music in the classroom and reasons for using or not using music in the classroom. In addition, in-service teachers were asked to reflect back on the required music courses they completed in their undergraduate training and to select one of four options in response to each of the same thirty music topics compiled for the "Course Content Survey." The options were: a) studied and used; b) studied and not used; c) did not study but would use; and d) did not study and would not use.

Interviewers were early years and elementary certification students enrolled in 63.402

Curriculum and Instruction in Early Years/Elementary Music Education in the Faculty of Education of the University of Manitoba. Music teacher educators like Schuler (1990), suggest that pre-service teachers involvement with research should be nurtured and that instructors should model the conscious use of research in their own teaching. The involvement of inexperienced interviewers is acknowledged as a limitation of the study, however some concerns were overcome given: a) the use of a highly structured interview; b) the script-recording of responses; c) the high capability levels of senior undergraduate students; d) the anticipation of students' "best efforts" since marks were awarded for careful and accurate completion of interviews; and e) evidence of successful and reliable employment of student interviewers by other researchers (For example, see Jellison & Flowers, 1991). Each student was required to conduct two interviews with classroom teachers during the 1992-1993 academic year.

Subjects were 413 classroom teachers labelled "primary" or PreK-Gr.3 (N=226) and "intermediate" or Gr.4-6 (N=187) who were employed in the schools serving as the students' host field experience sites. All schools were located in a variety of urban and suburban areas in Winnipeg, Manitoba, as well as immediately surrounding rural communities. The subjects' schools represented a wide array of socioeconomic and cultural settings.

The following steps for the interview process were taken: a) logistical arrangements were made to conduct interviews with one primary and one intermediate level teacher; b) by memo, teachers were given general information about the research project/assignment; c) permission was asked for the script-recording of the interview using

the "Tapping Into Teachers: Interview Recording Package"; d) permission was asked for the responses to be used in the study and for the consent memo to signed; e) notes were taken on the teacher interviewed, grade level, date, and time of interview; f) the interview was conducted with responses recorded; g) ending times were noted and the interview duration recorded; and h) script-records were treated as raw data for analysis, most of which was entered on to computer sheets and coded for computer analysis.

Results and Discussion

The frequencies of music topics which arose as a consequence of the content analysis of 20 document samples including 11 textbooks and nine course outlines appear in Table 1. This 30-topic listing satisfied the initial research objectives by serving to: a) uncover the perspectives of authorities in the field of music education regarding appropriate course content for classroom teachers and b) provide a base for developing the "Course Content Survey" and "Tapping Into Teachers: Interview Recording Package."

Insert Table 1

Only six of the 30 music topics identified were included in 50% or more of the review documents. These topics were: music methods and materials K-Gr. 6 (75%); planning music instruction (75%); singing with children (70%); music fundamentals and musicianship for the classroom teacher (55%); the value of music in the elementary school (50%); and activities with classroom instruments (50%). These findings support earlier notions that there is some lack of concensus among music teacher educators

regarding appropriate music course content for classroom teachers.

The next step of the research involved identifying and comparing the music topics that pre-service early years and elementary education students believe to be most useful in the classroom. Of the 278 students enrolled in 8 sections of 63.402 Curriculum and Instruction in Early Years/Elementary Music Education, 250 or 90% with individual section responses ranging from 74% to 100% participated in the study. The two early years sections (N=65) had a 100% response rate while the 185 of 213 elementary students, or 87% completed the survey.

Insert Table 2

A summary of responses to the "Course Content Survey" was prepared using the University of Manitoba Computer Services' optical scoring system (Table 2). Of the 30 music topics 17 were rated as 3 or 4, towards the "most useful" end of the scale, by 50% or more of the pre-service respondents. The ten highest ranking music topics were rated as 3 or 4, towards the "most useful" end of the scale, by 65% or more of the pre-service respondents. These topics were: music resources for the classroom teacher (91%); correlating music with other subjects (90%); activities with classroom instruments (88%); singing with children (88%); music methods and materials K-Gr.6 (87%); music for special times of the year (86%); activities with music listening (86%); moving to music (78%); planning music instruction (76%); and multicultural music education (68%). Approximately 10% of respondents chose to use the "other" category. Many of the 16 different topics

added were already encompassed by the survey listing. "Putting on musical productions/concerts" and "using music for classroom management" were most frequently suggested as "other" useful topics.

The differences between mean ratings of early years and elementary pre-service teachers were compared through Levene's Test for Equality of Variance using the SPSS/PC+ system (Norusis, 1991). A significance level of $p < .001$ was set because when multiple comparisons are made, the likelihood of finding statistically significant differences increases. Although significant differences at this level were found between the mean ratings of four topics; music composing and improvising, playing the ukelele/guitar, teaching music reading, and playing the recorder, the general trend towards "least useful" was consistent across both groups. It was not surprising to find that early years respondents rated these topics significantly lower because such topics tend to be areas of music study associated with the upper elementary grade levels.

Of particular interest to music teacher educators might be the congruencies noted between the music topics included in the textbooks and outlines produced by authorities in the field and the beliefs of pre-service teachers regarding the usefulness of these topics. There was a high level of agreement among both authorities and undergraduate students around three topics. Music methods and materials for K-Gr.6, planning music instruction, and singing with children were represented in at least 70% of the documents reviewed and were rated useful by a large majority of respondents. About half of the documents reviewed included correlating music with other subjects and activities with classroom instruments while some 90% of pre-service teachers believed that these topics

would be very useful to them in the classroom.

Larger discrepencies were apparent when two topics ranked high by students, activities with music listening and moving to music, were found in only 35% of the textbooks and outlines analyzed. The most dichotomous findings emerged around knowledge of music resources for the classroom and multicultural music education. These particular topics were ranked high by pre-service teachers and yet were addressed in very low proportions by authorities. It was also surprising to find that more than half of the documents reviewed included " music fundamentals and musicianship for the classroom teacher" when almost half (48%) of the students surveyed rated this topic towards the "least useful" end of the scale. These results would support Saunders and Baker's indicators that there might be some disagreement between music teacher educators and practitioners regarding useful music course content.

A direct comparison of these results with those of other researchers was difficult because similiar studies with pre-service teachers were not found. There were some similarities between the sentiments of respondents at the University of Manitoba and those participating in the Barry (1992) study in the south eastern states in that both groups of pre-service teachers indicated a preference for learning to sing with children and the usefulness of recordings to classroom teachers who likely do not read music or play an instrument. In addition, the American pre-service teachers surveyed by Kvet and Watkins (1993) would concur with their Canadian counterparts about the usefulness of acquiring some knowledge of materials and methods for successful music teaching.

Remarkable similiarities were noted when the beliefs of Manitoba pre-service teachers

regarding useful music topics were compared to the beliefs and musical practices of in-service teachers uncovered in related studies. It was surprising to find that with very few exceptions, the ten key music topics emerging with very high levels of agreement by respondents in this study consumed the findings of Stroud (1981), Bryson (1983), Kinder (1987), Saunders and Baker (1991), and Kritzmire (1991). In contrast to the in-service teachers surveyed by Kinder and Saunders and Baker, items related to learning to play accompaniment instruments were among the lowest ranking by the majority of Manitoba pre-service teachers. Another exception was the relative importance of collaboration with music specialists as identified by the in-service teachers interviewed by Kritzmire. Although this topic received a ranking of 12 and was viewed as useful by 63% of pre-service respondents, it did not surface at the same level of importance as it did for Kritzmire's subjects. Although likely considered as related to correlated learning by subjects in other studies, pre-service teachers in Manitoba identified multicultural music education as a unique area of interest.

The final phases of the study focused on identifying the music topics that local in-service teachers believe to be most useful in classroom and comparing their beliefs with those of pre-service teachers. The participation rates by the classroom teachers who were interviewed by students in each class section ranged from 54% to 92%. It was very satisfying to realize a return of 433 letters of consent based on invitations to 555 classroom teachers which converted to a 78% overall response rate. Table 3 shows that a) a good cross-section of teachers representing different grade levels were interviewed and b) an appropriate balance between "primary" and "intermediate" teachers

was maintained. It should also be noted that because this study was intended to target the beliefs of PreK-Gr.6 teachers, the one Grade 9 and 19 multi-level (K-Gr.9) subjects were dropped from the study.

Insert Table 3

The data which were script-recorded during the interviews were transferred to computer response sheets and analyzed using the University of Manitoba Computer Services' optical scoring system. A qualitative analysis procedure like that used in the content analysis of authority documents was employed for interview items 1 through 5 which involved an "other" response option.

University students were told that the interviews with classroom teachers were designed to take about 15 minutes and the majority of students operated within that timeframe (x = 15.2'). Some variability in the length of interviews was observed as well as fairly wide ranges across class sections. For instance, some students conducted their interviews in about five minutes while others engaged in conversations with teachers for up to 45 minutes.

In-service teachers' self-assessments of their levels of musicality are shown in Figure 4. More than half of the primary (64%) and intermediate (53%) teachers interviewed viewed themselves as "musical" or "very musical." Of the 12 respondents (3%) using the "other" category, about half assessed their level of musicality between "unmusical" and "musical" while the others qualified their responses with comments like "I do not enjoy

singing, but I can play the piano and recorder."

Insert Figure 4

The proportions of classroom teachers interviewed who were required to teach music as a subject area was very small. Unlike Saunders and Baker's (1991) findings, the majority of both primary (85%) and intermediate (60%) level teachers in Manitoba reported that they use music voluntarily in their classroom teaching. Figure 5 does show, however, higher percentages of intermediate level teachers (15%) reporting never using music in their classrooms. The interview question focusing on in-service teachers descriptions of their teaching involvement with music generated 62 comments which when analyzed were clustered into two thematic categories. About half of the comments were teachers' elaborations on the particulars of their involvements with music. Many reported using music within interdisciplinary contexts, theme studies, or school concerts/productions. The remaining half of the "other" entries were clarifications on the level of the respondents' involvements with music. These were represented most often by phrases such as, "I use music occassionly," or "I rarely use music," and least often by, "I always use music."

Insert Figure 5

The amount of time that primary and intermediate teachers report to be spending on the provision of musical experiences for their children was found to vary widely. As Figure 6 indicates, while more than 50% of the primary teachers interviewed provide more than 30 minutes of musical activity each week, in comparison only about 20% of intermediate teachers offer the same time for musical experiences. The finding that primary teachers tend to spend more time providing students with musical experiences than do intermediate teachers concurs with Bryson's (1983) and Saunders and Baker's (1991) results. The small percentage of teachers using the "other" option gave a) response variations related to time spent like "more and 30 minutes per day" or "less that 30 minutes per year"; b) reasons for using little music; and c) specific uses for music in their classrooms.

Insert Figure 6

The musical practices of those Manitoba respondents who reported to be using music in their classrooms tended to be similiar to those reported by Stroud (1981), Bryson (1983), Kinder (1987), and Saunders and Baker (1991). The highest proportions of these subjects wanted to include all or some combination of the response choices while the lowest proportion did not reply (Figure 7). Of those offering single responses, "reinforcing learning concepts with music" was identified by about 22% of all respondents and "developing classroom atmosphere" was employed by 21% of intermediate teachers and 15% of primary teachers. Less than 10% of respondents reported to be using music as

a time filler or for establishing classroom routines.

Insert Figure 7

The free response category generated 97 entries by classroom teachers. Most of these comments pointed to examples of the musical practices of respondents in their own classroom contexts. "I dictate spelling words by singing the sentences," or "Music is used to set the mood for celebrations like Festival du Voyageur" are representative responses. Several additional subjects reiterated their multiple response patterns with entries such as "all of the above." Other uses of music resulting from an examination of the comments were: enhancing classroom themes; enjoyment; teaching musical concepts; expression; establishing a sense of community; assemblies and concerts; singing; and creative movement.

The 37 classroom teachers (9%) who reported never using music in their classrooms were asked to give reasons. Most of these respondents felt that the music specialist provided ample instruction and that involvement with music was not part of their role as classroom teachers. Lack of time, desire, equipment, musical capabilities, and reflection on how they might use music in the curriculum encompassed the sentiments of other subjects.

The responses of in-service teachers regarding the value of using music as a teaching tool are summarized in Figure 8. Again, a high proportion of respondents wanted to

include all or some combination of the response options while a low proportion chose not to reply. Relatively equal proportions of intermediate teacher respondents selected only one of the following values: motivational/stimulative power (17%); provides variety (16%); or provides a pleasurable learning state (15%). In contrast, 18% of primary teachers indicated that music provides a pleasurable learning state, and a much lower proportion assigned value to music's motivational/stimulative power (7%) and its potential to provide variety (7%).

Insert Figure 8

Like the Minnesota teachers interviewed by Kritzmire (1991), Manitoba teachers had no difficulty discussing the value of music in the classroom. A large majority of the 89 comments analyzed in the "other" category again included statements like "all of the above" which served to reflect many teachers' desire to encompass all the response options. An examination of the remaining comments resulted in the identification of several additional values. Teacher respondents indicated that using music as a teaching tool: contributes to classroom goals in subject areas such as language arts; supports students with music potential; provides enjoyment for students; offers students an alternate form of communication; demonstrates the intrinsic value of music; enhances memory; cultivates a sense of community vs individuality; and develops creativity.

Table 4 displays a summary of in-service teachers responses to the 30 music topics generated in the authorative document analysis. Shown are the percentages of

classroom teachers who have studied these music topics in their compulsory undergraduate music education courses and who report to use or not use the knowledge as practicing teachers. Also indicated are in-service teachers' perceptions of the usefulness of the topics not studied in their teacher education programs. The "no reply" column encompasses the small proportions of teachers who did not take an undergraduate music course or found recollections of their training too difficult.

Insert Table 4

It was interesting to find that no music topics could be identified that a majority of teachers interviewed had both studied and use in the classroom. A small majority of teachers did not study but use these 4 topics: complementary roles of the classroom teacher and music specialist (54%); correlating music with other subjects (52%); music for special times of the year (51%); and music for special learners (51%).

A re-grouping of data is illustrated in Figure 9 and was used to rank order the topics in Table 4. Combining the response categories "studied and used" and "did not study but would use" served to reveal the music topics that a majority of the in-service teachers interviewed believe to be most useful in the classroom. These were: correlating music with other subjects (79%); singing with children (76%); activities with music listening (75%); music for special times of the year (74%); moving to music (72%); the value of music in the elementary school (63%); complementary roles of the classroom teacher and music specialist (62%); music resources for the classroom (60%); multicultural music

education (57%); music for special learners (57%); activities with classroom instruments (56%); and music methods and materials for K-Gr.6 (53%).

Insert Figure 9

As was the case with pre-service teachers, there was some level of agreement, albeit not high, among authorities in the field of music education and in-service classroom teachers regarding useful music course topics. Only four of the 12 highest ranked topics by classroom teachers were represented in 50% or more of the documents reviewed. These included: singing with children; the value of music in the elementary school; activities with classroom instruments; and music methods and materials K-Gr.6. It was also apparent from the content analysis of authorative documents that music faculty would likely include the topics "planning music instruction" and "music fundamentals and musicianship for the classroom teacher" as appropriate for pre-service study; yet many Manitoba teachers report they would not use this information. These findings concur with those of Saunders and Baker (1991) who proposed the notion that some of what classroom teachers study in their pre-service music courses might be of little practical significance.

Results showed that the beliefs and musical practices of Manitoba teachers are quite similiar to those of in-service teachers in other parts of North America. Correlating music with other subjects, singing with children, and music listening emerged as important activities of the generalist in this study as well as those conducted by Stroud (1981),

Bryson (1983), Kinder (1987), and Saunders and Baker (1991). Music for special times of the year, moving to music, and activities with classroom instruments were viewed as important by respondents in this study as well as those of Kinder. Classroom teachers interviewed by Kritzmire (1991) shared the perceptions of Manitoba teachers regarding the usefulness of considering the complementary roles of the classroom teacher and music specialist and music methods and materials K-Gr.6 in pre-service courses. Teachers in Manitoba, as well as those surveyed by Bryson, would use knowledge about music resources for the classroom.

With respect to a few topics, the results of this study differ from those of related studies with in-service teachers. "The value of music the elementary school" and "multicultural music education" emerged as useful to Manitoba subjects but not to subjects in other geographical areas. The importance of learning to play an accompaniment instrument was viewed as useful to teachers in the Kinder and Saunders and Baker studies but not to the Manitoba teachers in this study. Similiarly, providing creative experiences was found to be useful only by Saunders and Baker's Washington teachers. Kinder's subjects viewed the study of two topics, planning music instruction and teaching music concepts, as more important than the subjects in this and all other related studies.

Striking parallels were found when comparing the top 12 music topic rankings by pre-service and in-service teachers in Manitoba (Table 5). Although the rank orders differ, very high levels of agreement are indicated by the duplication of all but one topic by both groups in the study. Given the more pragmatic orientation of pre-service teachers, it was

not surprising to note different sentiments regarding planning and theoretical issues. These findings suggest that pre-service teachers have a very good sense of what will be of use to them as classroom teachers.

Insert Table 5

Conclusions and Implications for Teacher Education

The conclusions drawn were based on data which was obtained from conducting a content analysis of 20 music textbooks and course outlines produced by authorities in the field of music education for classroom teachers, surveying 250 pre-service early years/elementary teachers, and interviewing 413 primary/intermediate classroom teachers. The following points constitute the limitations of the methodology in reaching these conclusions. First, the results are based on a survey limited to pre-service teachers at the University of Manitoba and in-service teachers in the metropolitan Winnipeg, Manitoba area and immediately surrounding rural communities. Second, since the content analyses were conducted by a single researcher, interjudge reliability could not be calculated. And finally, personal relationships between the researcher, university students, and subjects interviewed could bias the results.

1. There is some dissonance among authorities in the field of music education regarding appropriate music course content for the classroom teacher.
2. There is some dissonance between authorities in the field of music education and pre-service and in-service teachers regarding music course

content for the classroom teacher.

3. There is a high level of agreement among early years and elementary pre-service teachers and pre-service and in-service teachers regarding the utilitarian value of particular music course topics.
4. The majority of primary and intermediate level in-service teachers view themselves as musical.
5. The majority of primary and intermediate teachers use music on a voluntary basis in their classrooms.
6. The amount of time that in-service teachers report to devote to musical experiences varies widely. Primary teachers spend more time providing students with musical experiences than intermediate teachers do.
7. Primary and intermediate in-service teachers report to use music in a variety of interdisciplinary contexts.
8. Primary and intermediate teachers view music as a valuable teaching tool.

The perspectives of classroom teachers around useful music knowledge and their musical practices in classrooms offer music teacher educators further insights into clarifying the role of the non-specialist in the music education of children. The classroom teachers in this and other related studies essentially plan and implement music in a variety of interdisciplinary contexts. Music is viewed as playing a kind of supportive role in helping them reach classroom goals. There was no evidence to indicate that classroom teachers function like music specialists; as leaders by providing the expertise to plan and implement the music program. This role distinction is significant in

determining the nature of the curriculum to be offered in the undergraduate preparation of the non-specialist. Confusion around this role might account for the fact that authorities in the field of music education cannot agree on what to teach classroom teachers.

The results of this investigation can be used to propose a more effective course of music study for the non-specialist. The major focus of the course, as supported by the self-report data, should be on correlating music with other knowledge domains. It seems reasonable to suggest that practitioner-input is critical to course planning and that students should perhaps be given an opportunity to respond to a tentative course agenda prepared by instructors. Subjects were definitive about wanting course experiences with the four primary modes of musical learning, singing, listening, playing instruments, and moving, as well as level-appropriate methods and resource materials. The eventual application of these music topics in classrooms demands a course experience that is viewed as useable and meaningful by practioners. The implications for music teacher education, then, is to present musical knowledge in light of classroom teachers' perceived role in music education and at a level of musical sophistication congruent with non-specialists' capabilities and needs. In addition, the differentiated but complementary roles that classroom teachers and music specialists play in reaching the academic and musical goals of the school seem central to any undergraduate offering in the area.

The findings of the present study point to the need for further research. A logical follow up study would be to investigate the extent to which the music course topics identified in this study are addressed in undergraduate courses at various teacher training

institutions. Similiar survey research should be conducted in other geographical locations. The most imperative need for further research would be to field test a music course with the proposed content and compare its effectiveness with more traditional courses for the classroom teacher. Studies are also needed to further explore the role of classroom teachers in music education, their musical practices, and relationships with music specialists.

Footnotes

1. This research was supported by the Research and Scholarly Development Fund of the Faculty of Education, University of Manitoba.

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Listing of Textbooks Sampled for Analysis

Anderson, W.M. & Lawrence, J.E. (1985). Integrating music into the classroom. Belmont, CA: Wadsworth.

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Winslow, R.W. & Dallin, L. (1988). Music skills for classroom teachers (7th ed.). Dubuque, Iowa: Wm. C. Brown.

Figure 1.

Listing of Course Outlines Sampled for Analysis

MUSIC 233 - Music Methods for Elementary Teachers
Lynn M. Brinckmeyer, Idaho State University

0822 - Children's Music
Joyce D. Brown, Labette Community College

Music 405 - Music for Elementary Teachers
Jana Fallin, Kansas State University

MUS 329 - Music for the Classroom Teacher
Carolyn Livingston, The University of Rhode Island

MU344 - Music Materials and Activities for the Elementary Classroom Teacher
Marie C. Miller, Emporia State University

63.402 - Curriculum and Instruction in Early Years/Elementary Music Education
Francine L. Morin, University of Manitoba

MUSIC 313 - Music for Children
Diane Persellin, Trinity University

ED 622 - Elementary School Music
Phyllis S. Shattuck, St. Mary of the Plains College

MUS 350 - Music in the Elementary Classroom
Kim F. Shirey, University of South Dakota

Figure 2.

Criteria Used by SMTE for Evaluation of Syllabi

	-					+
Syllabus includes all course topics; could serve as a review of the course	0	1	2	3	4	5
Clear delineation of course content	0	1	2	3	4	5
Evidence of systematic organization of course content	0	1	2	3	4	5
Includes statement of course objectives	0	1	2	3	4	5
Includes list of required texts, materials, suggested texts and reserve readings	0	1	2	3	4	5
Clear expectations of student course performance						
Indication of all assignments with due dates	0	1	2	3	4	5
Indication of all dates of examinations and performance proficiencies	0	1	2	3	4	5
Indication of special projects/field experiences	0	1	2	3	4	5
Percentages of credit given for categories of course work (Example: Projects = 30%)	0	1	2	3	4	5
Includes absentee policy	0	1	2	3	4	5
Total						

From: Executive Committee of the Society for Music Teacher Education (1992). Syllabi for music methods courses. Reston, VA: Music Educators National Conference, p. ix.

Figure 3.

Table 1

Frequencies of Music Topics Represented in Textbooks and Course Outlines Sampled

Music Topics	Textbooks	Course Outlines	TOTAL	% of TOTAL
Music Methods and Materials for K-Gr. 6	7	8	15	75%
Planning Music Instruction	8	7	15	75%
Singing with Children	9	5	14	70%
Music Fundamentals and Musicianship for the Classroom Teacher	5	6	11	55%
The Value of Music in the Elementary School	7	3	10	50%
Activities with Classroom Instruments	9	1	10	50%
Music for Special Learners	5	4	9	45%
Curricular Innovations, Developments and Approaches	6	3	9	45%
Correlating Music with Other Subjects	4	5	9	45%
Activities with Music Listening	7	0	7	35%
Moving to Music	7	0	7	35%
Music Composing and Improvising	6	1	7	35%
Psychological Foundations of Musical Learning	4	3	7	35%
What is Music?	0	7	7	35%
Playing the Ukulele/Guitar	3	3	6	30%
Teaching Music Reading	5	0	5	25%
Playing the Autoharp	3	2	5	25%
Playing the Piano	2	2	4	20%
Playing the Recorder	3	1	4	20%
Music Resources for the Classroom	0	3	3	15%
Complementary Roles of the Classroom Teacher and Music Specialist	3	0	3	15%
Using Basal Music Series	2	0	2	10%
Multicultural Music Education	0	2	2	10%
Music History	0	1	1	5%
Developing a Music Curriculum	1	0	1	5%
Music for Special Times of the Year	0	0	1	5%
Research in Music Teaching and Learning	1	0	1	5%
Professional Development Planning in Music	1	0	1	5%
Music in Manitoba Schools	0	1	1	5%
Using the Manitoba Music Curriculum Guide	0	1	1	5%

Note: Content analyses were completed on a total of 11 textbooks and 9 course outlines.
N=20 documents samples.

Table 2

Response Summary of Course Content Survey by Pre-Service Teachers

Section F01 to F08 Combined MUSIC TOPICS	Respondents' Choices (N=249)				
	1 Least Useful	2	3	4 Most Useful	Rank
1. Methods and Materials	10 (4.0%)	23 (9.2%)	94 (37.8%)	122 (49.0%)	5
2. Planning Instruction	19 (7.6%)	40 (16.1%)	95 (38.2%)	95 (38.2%)	9
3. Singing with Children	8 (3.2%)	23 (9.2%)	97 (39.0%)	121 (48.6%)	4
4. Fundamentals/Musicianship	33 (13.3%)	86 (34.5%)	95 (38.2%)	35 (14.1%)	17
5. Value of Music	21 (8.4%)	71 (28.5%)	94 (37.8%)	62 (24.9%)	13
6. Classroom Instruments	1 (.4%)	29 (11.6%)	87 (34.9%)	132 (53.0%)	3
7. Special Learners	27 (10.8%)	62 (24.9%)	100 (40.2%)	60 (24.1%)	11
8. Innovations/Approaches	37 (14.9%)	76 (30.5%)	101 (40.6%)	35 (14.1%)	16
9. Correlation	4 (1.6%)	18 (7.2%)	89 (35.7%)	136 (54.6%)	2
10. Music Listening	4 (1.6%)	30 (12.0%)	123 (49.4%)	90 (36.1%)	7
11. Moving to Music	15 (6.0%)	38 (15.3%)	103 (41.4%)	92 (36.9%)	8
12. Composing/Improvising	84 (33.7%)	105 (42.2%)	49 (19.7%)	10 (4.0%)	27
13. Psychological Foundations	99 (39.8%)	94 (37.8%)	47 (18.9%)	8 (3.2%)	29
14. What is Music?	55 (22.1%)	84 (33.7%)	91 (36.5%)	18 (7.2%)	21
15. Ukelele/Guitar	52 (20.9%)	81 (32.5%)	75 (30.1%)	39 (15.7%)	19
16. Music Reading	70 (28.1%)	86 (34.5%)	72 (28.9%)	19 (7.6%)	23
17. Autoharp	94 (37.8%)	99 (39.8%)	49 (19.7%)	5 (2.0%)	30
18. Piano	71 (28.5%)	77 (30.9%)	79 (31.7%)	20 (8.0%)	22
19. Recorder	55 (22.1%)	72 (28.9%)	88 (35.3%)	27 (10.8%)	18
20. Classroom Resources	8 (3.2%)	13 (5.2%)	99 (39.8%)	128 (51.4%)	1
21. Teacher roles	13 (5.2%)	77 (30.9%)	105 (42.2%)	52 (20.9%)	12
22. Basal Series	71 (28.5%)	105 (42.2%)	64 (25.7%)	8 (3.2%)	25
23. Multicultural Music	25 (10.0%)	52 (20.9%)	98 (39.4%)	72 (28.9%)	10
24. Music History	101 (40.6%)	83 (33.3%)	49 (19.7%)	14 (5.6%)	26
25. Developing Curriculum	45 (18.1%)	57 (22.9%)	82 (32.9%)	64 (25.7%)	15
26. Special Times	5 (2.0%)	28 (11.2%)	93 (37.3%)	121 (48.6%)	6
27. Research in Music	80 (32.1%)	109 (43.8%)	44 (17.7%)	11 (4.4%)	28
28. P.D. Planning	52 (20.9%)	109 (43.8%)	71 (28.5%)	15 (6.0%)	24
29. Music in Manitoba	45 (18.1%)	76 (30.5%)	89 (35.7%)	25 (10.0%)	20
30. MB Music Guide	15 (6.0%)	66 (26.5%)	101 (40.6%)	52 (20.9%)	14

Note: The small % not reported for some items is due to (1) no reply; (2) multiple response; and (3) error. One subject was dropped.

Table 3

Distribution of Classroom Teacher Respondents by Grade Level

Grade Level	Number of Respondents	Percent of Total Group
PK/K	34	7.9%
K/1	1	0.2%
1	69	15.9%
1/2	15	3.5%
2	62	14.3%
2/3	4	0.9%
1/2/3	4	0.9%
3	37	8.5%
PK-3 Combined	226	52.2%
3/4	10	2.3%
4	58	13.4%
4/5	10	2.3%
5	43	9.9%
4/5/6	6	1.4%
5/6	13	3.0%
6	46	10.6%
6/7	1	0.2%
3/4 - 6/7 Combined	187	43.2%
Multi-level (K-9)	19	4.4%
9	1	0.2%
K-9 Combined	20	4.6%
TOTAL	433	100%

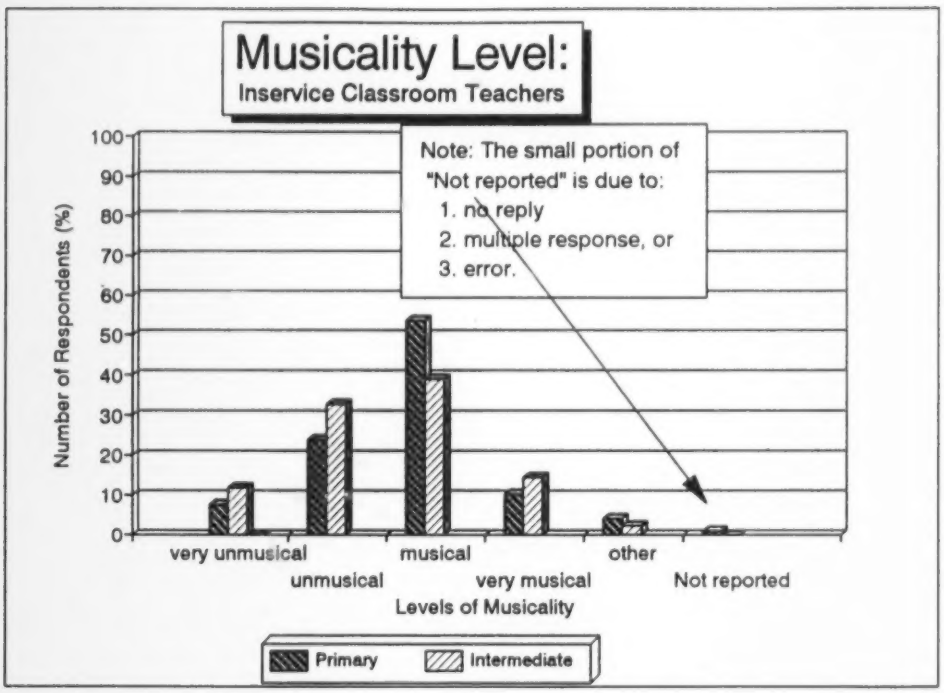

Figure 4. In-service classroom teachers self-assessed levels of musicality.

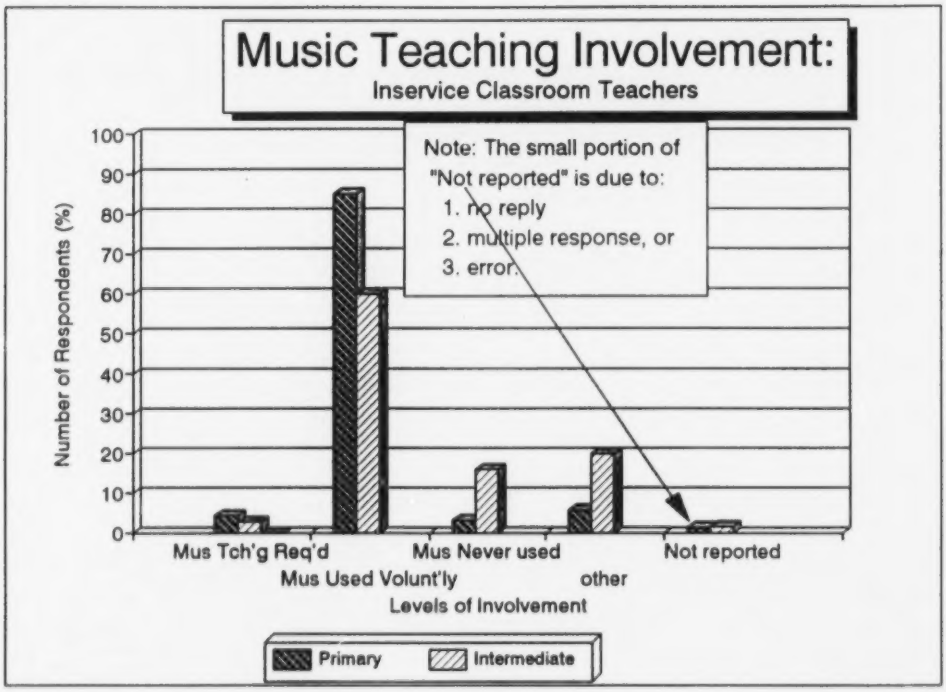

Figure 5. Percentages of in-service classroom teachers' descriptions of music teaching involvement.

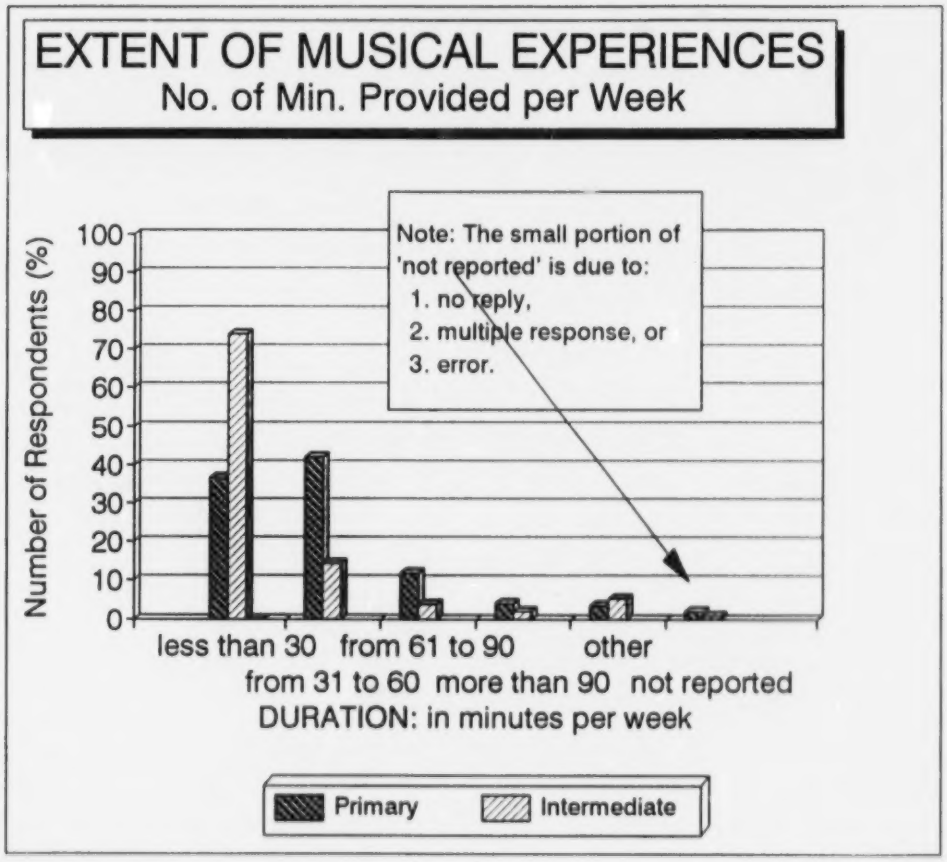

Figure 6. Percentages of in-service classroom teachers' time spent providing weekly musical experiences for students.

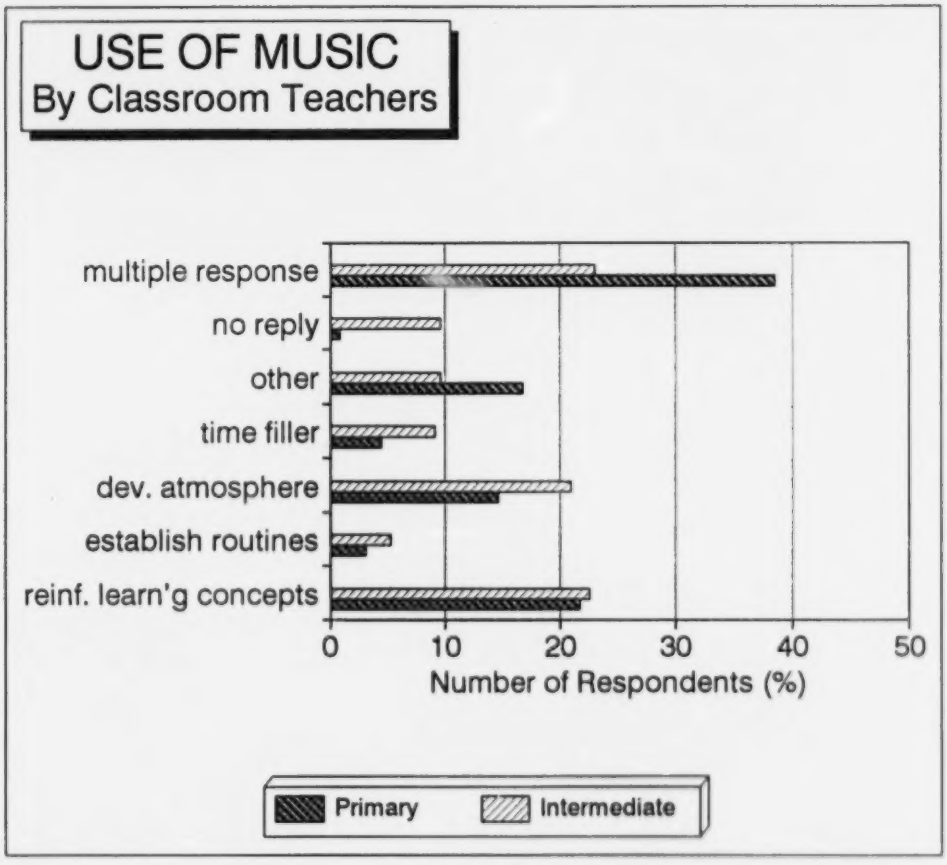

Figure 7. Percentages of in-service classroom teachers' reports on how music is used in their classrooms.

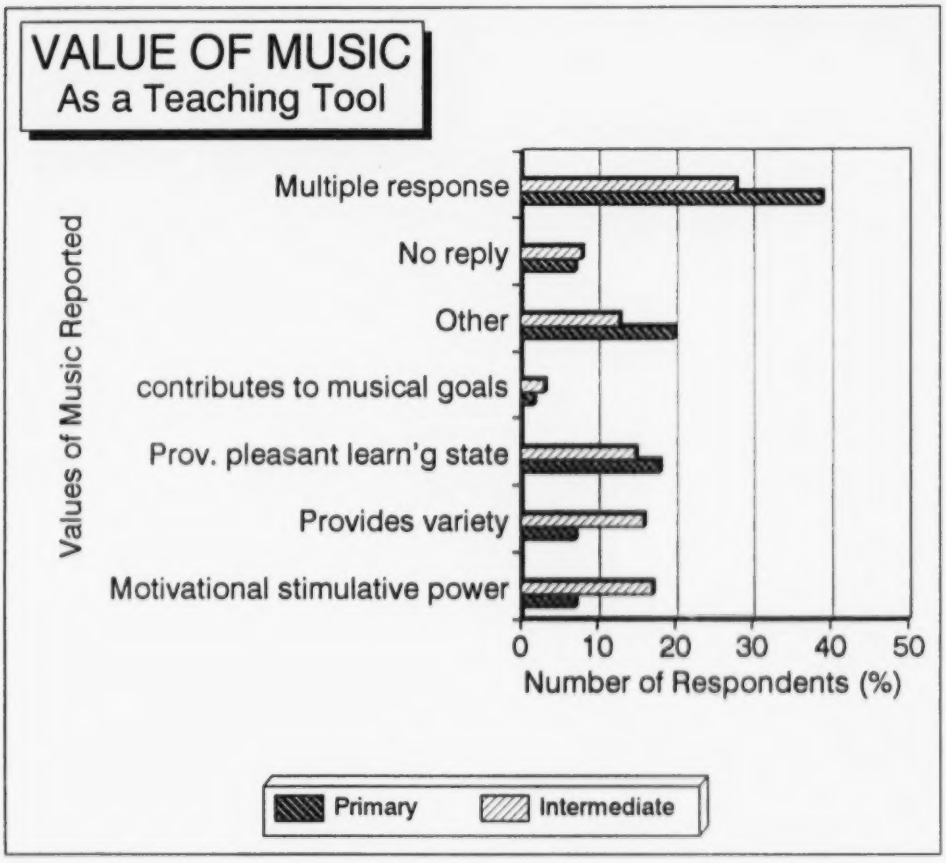

Figure 8. Percentages of in-service classroom teachers beliefs regarding the value of music as a teaching tool.

Table 4

Response Summary of Course Content Survey Interview by In-Service Teachers

MUSIC TOPICS	Respondents' Choices (N=413)					
	A studied and used	B studied and not used	C did not study but use	D did not study and not used	No Reply	Rank
1. Music Methods and Materials K-6	118 (28.6%)	92 (22.3%)	99 (24.0%)	60 (14.5%)	44 (10.6%)	12
2. Planning Instruction	97 (23.5%)	81 (19.6%)	86 (20.8%)	133 (32.2%)	16 (3.9%)	15
3. Singing with Children	166 (40.2%)	27 (6.5%)	146 (35.4%)	54 (13.1%)	20 (4.8%)	2
4. Fundamentals/Musicianship	77 (18.6%)	46 (11.1%)	118 (28.6%)	149 (36.1%)	23 (5.6%)	14
5. Value of Music	115 (27.8%)	32 (7.7%)	145 (35.1%)	98 (23.7%)	23 (5.6%)	6
6. Classroom Instruments	106 (25.7%)	89 (21.5%)	123 (29.8%)	76 (18.4%)	19 (4.6%)	11
7. Special Learners	24 (5.8%)	26 (6.3%)	210 (50.8%)	132 (32.0%)	21 (5.1%)	10
8. Innovations/Approaches	36 (8.7%)	15 (3.6%)	161 (39.0%)	173 (41.9%)	28 (6.8%)	13
9. Correlation	112 (27.1%)	16 (3.9%)	213 (51.6%)	54 (13.1%)	18 (4.4%)	1
10. Music Listening	123 (29.8%)	29 (7.0%)	188 (45.5%)	56 (13.6%)	17 (4.1%)	3
11. Moving to Music	155 (37.5%)	44 (10.7%)	142 (34.4%)	52 (12.6%)	20 (4.8%)	5
12. Composing/Improvising	45 (10.9%)	30 (7.3%)	96 (23.2%)	222 (53.8%)	20 (4.8%)	18
13. Psychological Foundations	18 (4.4%)	10 (2.4%)	77 (18.6%)	283 (68.5%)	25 (6.1%)	28
14. What is Music?	35 (8.5%)	45 (10.9%)	100 (24.2%)	207 (50.1%)	26 (6.3%)	19
15. Ukelele/Guitar	51 (12.3%)	57 (13.8%)	62 (15.0%)	222 (53.8%)	21 (5.1%)	22
16. Music Reading	25 (6.1%)	58 (14.0%)	93 (22.5%)	217 (52.5%)	20 (4.8%)	21
17. Autoharp	12 (2.9%)	15 (3.6%)	87 (21.1%)	278 (67.3%)	21 (5.1%)	26
18. Piano	53 (12.8%)	38 (9.2%)	116 (28.1%)	188 (45.5%)	18 (4.4%)	16
19. Recorder	55 (13.3%)	88 (21.3%)	69 (16.7%)	180 (43.6%)	21 (5.1%)	20
20. Classroom Resources	71 (17.2%)	39 (9.4%)	173 (41.9%)	109 (26.4%)	21 (5.1%)	8
21. Teacher roles	32 (7.7%)	11 (2.7%)	224 (54.2%)	122 (29.5%)	24 (5.8%)	7
22. Basal Series	39 (9.4%)	20 (4.8%)	70 (16.9%)	261 (63.2%)	23 (5.6%)	23
23. Multicultural Music	33 (8.0%)	9 (2.2%)	204 (49.4%)	146 (35.4%)	21 (5.1%)	9
24. Music History	18 (4.4%)	32 (7.7%)	90 (21.8%)	252 (61.0%)	21 (5.1%)	24
25. Developing Curriculum	18 (4.4%)	20 (4.8%)	72 (17.4%)	280 (67.8%)	23 (5.6%)	29
26. Special Times	94 (22.8%)	11 (2.7%)	212 (51.3%)	74 (17.9%)	22 (5.3%)	4
27. Research in Music	23 (5.6%)	12 (2.9%)	84 (20.3%)	272 (65.9%)	22 (5.3%)	25
28. P.D. Planning	9 (2.2%)	9 (2.2%)	70 (16.9%)	300 (72.6%)	25 (6.1%)	30
29. Music in Manitoba	26 (6.3%)	20 (4.8%)	70 (16.9%)	271 (65.6%)	26 (6.3%)	27
30. MB Music Guide	66 (16.0%)	30 (7.3%)	76 (18.4%)	214 (51.8%)	27 (6.5%)	17

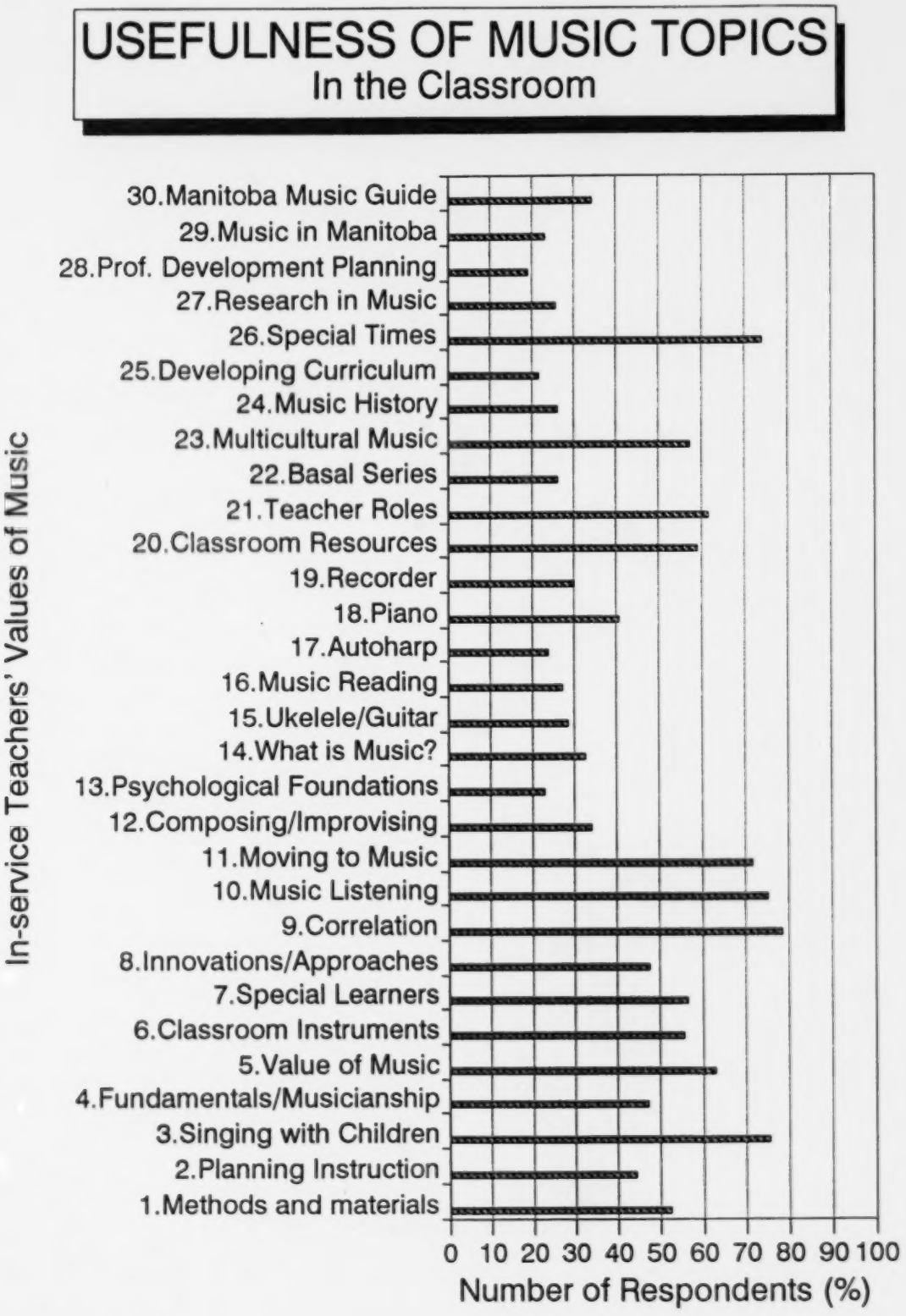

Figure 9. Percentages of in-service teachers who believe music topics are useful in the classroom.

Table 5

A Comparison of the Music Topic Rankings by Pre-Service and In-Service Teachers

RANK	Pre-Service Teachers	In-Service Teachers
1	Music Resources for the Classroom	Correlating Music With Other Subjects
2	Correlating Music with Other Subjects	Singing With Children
3	Activities with Classroom Instruments	Activities with Music Listening
4	Singing with Children	Music for Special Times of the Year
5	Music Methods and Materials K-Gr.6	Moving to Music
6	Music for Special Times of the Year	*The Value of Music in the Elementary Classroom
7	Activities with Music Listening	Complementary Roles of the Classroom Teacher and Music Specialist
8	Moving to Music	Music Resources for the Classroom
9	*Planning Music Instruction	Multicultural Music Education
10	Multicultural Music Education	Music for Special Learners
11	Music for Special Learners	Activities with Classroom Instruments
12	Complementary Roles of the Classroom Teacher and Music Specialist	Music Methods and Materials K-Gr.6
* Indicates topics not duplicated by both groups.		